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"The nightingales hush their notes near his touch, and sing with greater sweetness than all other birds."
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"Her eyes, like marigolds, had sheathed their light,
And canopied in darkness sweetly lay,
Till they might open to adorn the day."
ARTHUR ARTHUR

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In the Revolution of 1793 the Royalist women condemned to death were allowed to choose whether their children should perish with them or be given up to the care of the Republicans
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"PEG OF LIMAVADDY"
Presently the maid enters with the liquor,
Half a pint of stir, frothing in a basket."
— See *Tinsley's Ballads*
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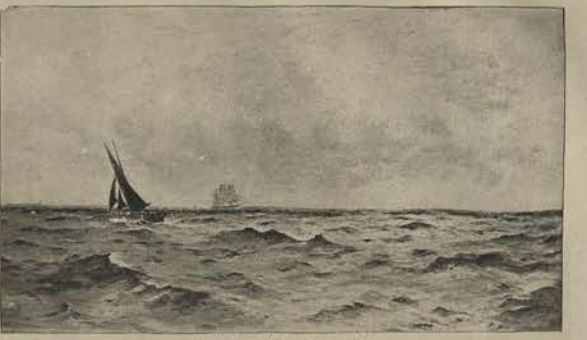

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"Here lowered in a brake she finds a hound,
And asks the weary caitiff for his master;
And there another licking of his wound,
'Gainst venom'd sores the only sovereign plaster."
EDWIN DOUGLAS

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"THE NEWS OF THE SPANISH ARMADA, 1588."
It affected Philip so much that he shut himself up in the Escurial, and no one dared to speak to him
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"While the Bishop was still speaking of her prayer to him there journey was confessed to her plain in front of the tribunal. . . . Her chains had been taken off, and she appeared . . . a girl evidently very young, but with an air of perfect dignity and self-possession; she had her hair still cut round, and she wore the ordinary dress of a man, no sign of her sex appearing, except that from which nature had put upon her."—PASTON.
JULES BAS.

"THE DUKE IN SPAIN"

"Local information is the safeguard of the General"—*Wellington's Despatches*
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Pictures of the Year. 1893

AT this time of year the temptation is strong to say "of making many pictures there is no end"—with apologies, of course, to Mr. Stacy Marks for so parodying the title of his last picture. If, however, in the same spirit of perversion we go on to declare that "much painting is a weariness of the flesh," we arrive at once at the point of divergence between the popular and the critical judgment. The critic is a fatal being, whose early enthusiasm for works of art has been worn away by too much use before it was properly developed. He is as unhappy creature who reads about "an output of twenty-five thousand pictures a year, and not fifty of them worth looking at"; and he is apt to disparage popular favourites as degenerate producers of worthless pot-boilers. The only pictures over which he can ever wax eloquent are those by men of whom the public know nothing, and care, if possible, less; and these pictures are, as often as not, intelligible only to the critic. He is, like an expert in handwriting, so well practised in the deciphering of illegible scrawls that he is able to discover hidden meanings in things that are, to the average man, mere hieroglyphs, or, like chaos, "without form and void." He has studied so thoroughly the various art epidemics that he is able to draw up a full diagnosis from the first preliminary symptoms, and to explain what course the disease will run while it is yet in the stage of incubation. He, in short, knows all about everything, and pays the usual penalty of omniscience—dreariness.

The public are, however, like children, still curious, still inquisitive. They never grumble because there are too many pictures in this world. They take all they can get and, in consultation of Oliver Twist, ask for more. If a new exhibition is opened, or an old one enlarged, they are honestly pleased, and congratulate themselves because they have more sample opportunities of sightseeing. This, it is to be feared, is the motive that underlies their eagerness for new shows. It is not an insatiable craving for art, only to be satisfied by incessant feeding with new pictures; it is not even a desire to be always surrounded by an appropriate artatmosphere; it is merely the old, old search for "some new thing." The public take their picture-galleries as they do Madame Tussaud's or the pit of the Adelphi, as sensations. They like to feel the stimulus of excitement and to be stirred by novelty. As their old sources of gratification lose their freshness they revive them by changes and additions; and as they become accustomed to the characteristics of one district they seek out fresh playgrounds in another.

Yet, whatever may be the sources of the popular interest in art and art-productions, it is a matter that has to be seriously considered. We cannot afford to ignore any of the popular forces. The most trivial fad may contain the germ of a great movement; and the smallest development of public taste may grow into a firmly-rooted conviction. So the desire for the multiplication of galleries and for the making of many pictures must be reckoned with as a fact in the life of to-day, and must be encouraged and fostered, not opposed. From the critic's point of view it is a delusion, from the artist's it is a questionable advantage; but there it is, and the best has to be made of it. The only question is—how is it to be dealt with?

Perhaps the most satisfactory way out of what looks like a difficulty is to accept frankly and without discussion this particular craving of the public, and to turn our whole attention to making it wholesome and natural. In a sense, the very increase of facilities for putting works of art on view, and for bringing them directly into public notice, is the remedy for all the undesirable developments. The more that people are brought in contact with artistic productions the more rapidly will they lose the habit of regarding them merely as sensations, and the more leisurely will they come to consider them as essentials of a properly balanced existence. That education by habituation, which is the most powerful of all, will soon teach the more appreciative natures that they cannot do without art, and from that the step to discrimination between good and bad art will be comparatively easy.

At present we have not arrived even at the stage of gradual habituation. The public have to settle down into something approaching conviction before they can begin to acquire the tranquillity necessary for properly absorbing aesthetic principles. They are just now in that condition of restless inquiry which is characteristic of incomplete development, and they are too excitable to learn much. Still, a good deal may be done, even so early, by judicious selection of the sensations which they are to be permitted to experience, and, therefore, there is upon those who produce and disseminate pictures the responsibility of only exposing them to such influences as will lay a good foundation for future building upon of characterised ideas. In preparing a summary of the exhibitions of the season this view is worth noting, and it is no less to take proper precautions against disseminating wrong principles. Therefore, only the best pictures from the best shows can be selected, and these must be put forth in such a way that the public can hardly misunderstand their message or fail to appreciate their meaning.

In this connection it is worth while to review the academic position this spring, and to judge whether those institutions are fulfilling their duties to their clients in the right way. It is, of course, the fashion to compare the art-record of each year with the one preceding it, and to express a belief in the steady downward tendency of the profession of painting in this country. The Royal Academy Exhibition is always said to be the worst one remembered, and after so many years of rapid degeneration it must have by now arrived at an inconceivable condition of feebleness. Other exhibitions, too, follow its example, and become steadily worse with each recurrence. It is a pity that such sweeping assertions and such thoughtless expressions of condemnation should be used. They are misleading, and they prevent a reasonable uncertain view from arriving at any rational conclusion on the matter. As a fact, the Royal Academy Exhibition, though it varies perceptibly in character and style year by year, keeps pretty evenly to the same general average of merit. Its interest to the mass of the public may, and does, fluctuate markedly according to the manner in which popular favourites are well or poorly represented, and according as portraits of no particular interest or important landscapes and figure-subjects predominate; but whatever value it may have as an educational influence is very unlikely quite to rapidly as to unreasoning detractors would like us to believe. Year by year the Burlington House galleries contain a very fair proportion of work that will find its place in the art-history of our times. They do not succeed in securing all that is good—many excellent pictures go now to the larger proprietary galleries—and they do succeed in collecting much that is quite worth appearing in public; but there are instances of any note for whose works space has not at some time or other been found on these walls. The tendency, which is so widespread, to judge exhibitions by their average of performance doubtless gives a wrong impression to the careless observer, who is not capable of selecting from the mass of commonplace the few masterpieces that give a note to the whole show.

In this exhibition of 1893 there is certainly a quite reasonable number of great achievements, and so the average should appear satisfactorily high. The notable pictures are numerous enough to give character and strength to the exhibition, and the predominance of landscape and figure subjects over portraiture is sufficiently marked to give it also an air of variety. Landscape in particular is abundant, and much of it is contributed by painters of the first rank. One of the most conspicuous successes is that of Mr. Alfred East, whose "Golden Valley" is remarkable even for a painter whose progress to the front has been from the first almost unbroken. In his work this spring his supreme sense of touch and rigour of colour have surprised all but those who have closely watched his development, and who have observed in what direction his maturing powers were leading him. From Mr. Henry Moore, the greatest living master of atmospheric subtleties and effects of colour, and the most consummate draughtsman of wave form, we expect much, and he more than satisfies us. His "Hove to for a Pilot," and his other pictures, show all his usual power of technique, and have, besides, the exquisite charm of brilliantly harmonised colour. The deep, rich tones which have characterised many of his more recent canvases are here replaced by delicate iridescence and by the daintiest harmonies. His work sparkles with light, and is alive with movement. In no sense does he stand still. Mr. David Murray, who has been working again in the neighbourhood of Ringwood, has found material for two important landscapes in the green valleys and on the heath-clad hillsides of that most paintable part of Hampshire; while Mr. E. A. Waterlow has gone further afield for his subjects, and exhibits one picture of a West of Ireland coast-scene, one of Surrey, and one of South Devon. Mr. Colin Hunter, too, has been in Ireland, on the coast of Connemara, and has painted, with all faithfulness what he saw there. Mr. Hook is represented by two pictures this year—one a landscape in the early spring, with figures sowing; and the other a coast scene—a Cornish family recovering a barrel in the surf which is breaking heavily on a sandy beach. Mr. Leader is represented by four of his typical landscapes, finely composed, as usual, and painted with all imaginable dexterity. Mr. Peter Graham and Mr. Hodgson only contribute one picture each. Mr. Graham's is, as might be expected, in Scotland—a Highland glen, with mist on the hills and cattle on the sea-shore; while Mr. Hodgson's is called "Rural England," and represents a wide stretch of country with a common and a windmill in the foreground, and in the distance cornfields with harvesters at work. Mr. E. J. Gregory's "Spoils of Opportunity" is a charmingly composed riverside landscape. Mr. Brett's three seascapes, varying in size from two and a half by four feet to three and a half by seven feet, all go to the Academy; as also do Mr. Macwhirter's "Highland Stream," an emblematic triptych, and two others; while Mr. Boughton divides his pictures, sending to the Academy the "Vision at the Martyr's Well" and to the New Gallery a figure picture "From Sunlight to Shadow." "Ross," a study of a girl's head, and a landscape, "Mr. Adrian Stokes also divides—"Sedgey Rock" going to the Academy, and "Cornish Dunes" to the New Gallery. To the latter exhibition Mr. Whisperin sends his "Mountain Path," which was painted at Capel Curig, North Wales. Mr. Stanhope Forbes has only one picture this year, "The Lighthouse," which the Manchester Corporation have bought for £1,000; this is, of course, at the Royal Academy, where also Mrs. Stanhope Forbes's "Moorland Princesses" is being exhibited.

Conspicuous among the figure pictures are the six contributions of Sir Frederic Leighton to the Academy Exhibitions. The "Ronyal," with its gentle colour-scheme of grey and red is sufficiently unlike his usual style to excite both attention and discussion; "Farewell," a girl in classic drapery standing on a terrace, from which is seen a distant landscape backed by blue sea, is more what the President has accustomed us to expect from him; and "The Frigidarium," in colour and suave in line, is essentially characteristic. The "Hit" is another fascinating piece of line-composition. Sir John Millais has one portrait and three figure-pictures, "The Girlhood of St. Theresa," "Merry," and "Fenters"; and, by way perhaps of contrast, Mr. Marcus Stone, Mr. Briton Riviere, Mr. G. D. Leslie, Mr. F. H. Calderon, Mr. Frith, and Sir John Gilbert are represented by only one canvas each. Mr. Poynter's "Chloe," a girl seated in a courtyard listening to the song of a bullfinch, is at the Academy, as well as his "Villa Gardens;"—this last is a composition of several figures, girls chatting, musicians playing, and people looking on. "Cynthia," by Mr. F. R. Morris, is a pretty piece of artificiality, gracefully composed, delicate in tint, and sufficiently decorative to please; but his capabilities are much more evident in "Under the Lilacs," which is strongly painted and excellent in composition of strong colour—a much more vigorous production than Mr. Morris has exhibited for some time. Mr. G. A. Storey's "Little Debutante" is a study of childhood that is sure of popularity; it is quite in his happiest manner. Mr. Henry Woods continues to paint effects of strong sunshine in the byways of Venice and the places around; all his three pictures are from the same part of the world. Mr. Solomon J. Solomon has departed for once from his classic imaginings and has realised a modern dinner-party, a table lighted with electric light and candles, round which is assembled a distinguished company, including Sir B. Baker, Signor Tosti, and Messrs. Ernest Hart, Forbes Robertson, Arthur Hacker, J. K. Jerome, and other well-known people. There is a touch of classicality in which Mr. Solomon's figures are clustered against the throne upon Mr. Hacker, whose "Sleep of the Gods"—Venus, Bacchus, Cupid, &c., asleep in a forest glade, among poppies—is, with its audacious grouping and skilful foreshortening, quite in the manner of the painter of "The Judgment of Paris," "Orpheus," and "Samson." Mr. Hacker's other canvas, "Circe," is more strongly imaginative, but far more draughtsmanly. Mr. Frank Bramley's Academy picture, "After Fifty Years," a golden wedding with a flavour of the sea, is entirely characteristic of him and his school. Mr. Brangwyn, who was once of the same conviction, has substituted brilliancy of colour and strong contrast of light and shade for the grey Newlyn half-tone; his motive in the "Slave Market," at the Academy, has been the blaze of sunlight. "The Adoration of the Magi," a snow-studded composition, is at the New Gallery. To the latter exhibition Mr. Wegueliu has sent a water-colour drawing of a classic dancer, and Mr. Clausen and white illustrations Horse; as Burlington House he has one water-colour. The Hon. John Collier is represented in both galleries; and so is Miss Henrietta Rae. Her husband, Mr. Ernest Normand, having been prevented by ill-health from finishing his Academy work, has sent his one picture, "La Jeunesse," a young girl carrying a bough of apple-blossom, to the New Gallery. Mr. Sir Hubert Herkomer exhibits his scholarly method in a fairly pathetic contrast, "Sorrow and Song"; and Mr. and Mrs. Perugini contribute respectively "Pandora" and "Paul and Florence" (from "Dombey and Son") to the Academy. Mrs. Perugini having also sons portraits at the Regent Street exhibition. Here, too, is the only picture Mr. Burne-Jones is showing this spring, "The Heart of the Rose"; his "Perseus and the Graiae" has gone to the Champs de Mars, Paris.

The portraits at Burlington House include one only by Mr. Orchardson, one by Mr. Armitage, one by Mr. Horsley, and one by Mr. Pettnery; Mr. Seymour Lucas shows two, as well as a subject picture, "The News of the Spanish Armada;" and Mr. Solomon J. Solomon depends entirely upon his portraits this year—as, indeed, does Mr. Luke Fildes also. Mr. Schmalz, Mr. Sant, Mr. Wells, and Mr. Ouless, are well represented; and Mr. Goodall has made one of his characteristic contrasts in portrait-painting, and shows an effective three-quarter length of Lady Dorothy Nevill. Several canvases by the late John Petrie are also hung.

Among the purely ideal subjects at the Academy are the two pictures, "Endymion" and "Promises," by Mr. G. F. Watts. "Promises" is a quaint piece of fancy and a dainty little composition; but the "Endymion" lacks the grace and beauty of line which distinguishes Mr. Watts's earlier version of the same subject, which was sold not many years ago in the Graham collection. In this present picture the movement of the sleeping figure is less dignified and expressive, and the relation of the two figures to one another is not entirely happy. There is decorative idealism of another kind in Mr. Walter Crane's "White Horses," an imaginative expression of a popular term, which is to be seen at the New Gallery.

The absentees from the exhibitions this year are fairly numerous—not from the usual cause, that of painting the winter months, but on a variety of personal grounds. Mr. Walter Langley does not exhibit, neither does M. d'Aastier; Mr. W. B. Richmond is too busy with his St. Paul's decorations to do anything else, and Mr. Pearson has no drawings to send anywhere. Sir James Linton, being represented in the Water-Colour Institute show, as well as in his own exhibition now open in Bond Street, has nothing to spare for the Academy. Mr. Dobson, Mr. Hatherell, and Mr. Charles Green are prevented by various causes. We can hardly say with Mr. W. S. Gilbert, "they would none of them be missed," but, as the exhibitions are strongly supported in other directions, we feel their absence less than we should in a season not so successful.

And, on the whole, we may fairly say that the season is successful. The exhibitions, at all events, are up to the average. The Academy is not perceptibly worse than usual, and the New Gallery is much about the same as it was last year. This is, as things go, a very satisfactory state of affairs; and if we can only persuade the grumbler to believe that they really have a year at last in which that downward tendency they so deeply deplore is not discoverable, there may be some hope of getting them eventually to drop their monotonous complaint that the world is not what it used to be a year or two ago. If they only would, we might be able to get on with the aesthetic education of the amiable enthusiasts who can never have too much of pictures. These cheerful optimists are not even alarmed at twenty-five thousand pictures a year; they smile and say, "the more the better." It is sublime! Such people deserve cultivating.

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it is easier than cutting stale bread with any other knife. Send Two Shillings and Sixpence and try one.

It is equally good for new bread, a sponge cake and cake—namely indispensable. It is not a machine, but a knife, sharpened exactly like any other knife, only not to a quarter as often. To slice bread thin for making sandwiches it is perfection; you can cut thin slices just as well as you can thick ones.

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is a composition of the choicest and purest ingredients for cleansing and preserving the teeth, fastening the gums, and imparting a DELICATE COOL, AROMATIC FRAGRANCE to the mouth. SOZODONT has received the most distinguished patronage, and is highly recommended by DENTISTS, PHYSICIANS, CLERGYMEN, and others, who have carefully tested its merits, and from long and regular use are enabled to recommend it with confidence.

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A SCIENTIFIC CHAT ON SOAPS.

Soap is, of course, an indispensable requisite in daily life among civilised people. Its great usefulness is attested by its having been used for ages. "No rose without a thorn," runs the German adage, and the case is similar with respect to soaps, for, in many cases, their deleterious action more than counterbalances any good they do. No more beautiful people, perhaps, ever lived than some of the ancient Greeks and Romans, and it is noteworthy, indeed, that while they sought to keep the skin and hair supple, and to preserve the tone with oil, we of to-day try daily ablutions with soap and water, extract the oil from the skin and do not replace it. Those who are hardly familiar with the scientific side of the subject would realise it if they will but reflect upon it, that every soap they have used has at once set to work to dry the skin and hair. Such dryness is due to the action of an alkali—*viz.* soda *or potash*, or both.

"HOW SOAPS ARE MADE."

When an alkali is boiled with a fat, soap, of course, is formed at once. This may be called "PRIMARY SAPONIFICATION." If the soap be allowed to stand, a slow continued reaction, lasting several weeks, is said to go on, which may be designated "SECONDARY SAPONIFICATION." If a soap, *or ordinarily made*, contain any oil after the "primary saponification" is over, it will not, after a little time, lather freely, and will be termed and rancid. The result of all this is that in the soaps everywhere supplied there is an free fat, and a *great excess of uncombined caustic alkalies*. Upon many soaps a white powder (the alkali) may oftentimes be seen to have been "sweated out," as it is called. "*On transparent soaps this can often be seen as a fine blow-like deposit.*"

By our patent, "Vinolia" Soap is freed from the foregoing objections, and contains an admixture of unsaponified emollient cream, so that it may not injure the skin.

Further, the process of polishing is the source of a serious objection, as the polishing and high finishing of soaps, the strongest and most undesirable alkalies are used to put on the gloss. Thus the already too alkaline soaps are made more alkaline still. The finish on "Vinolia" Soap is put on by pressure only.

The action of a strong alkali, be it sweet upon animal tissue is to irritate and even destroy it. The presence of any free alkali in a toilet soap, more fully for a diseased or tender skin, is to be condemned, and those who regard the care of the "skin and hair" will appreciate most heartily a soap made without an excess of alkali, and thus contains a protective emollient appreciable in its action on the skin.

There is yet another point. When an ordinary soap (though neutral) is brought into contact with water it is more or less decomposed, and gives up part of its soda or potash, which, in washing, extracts the oil from the skin, and causes this tissue to shrivel. Bottles containing alkalies, many soaps are impregnated with vermillion (a mercurial compound), chrome red (a preparation of lead), and various coal-tar colours frequently contaminated with arsenic.

In certain forms of cutaneous disease, "the physician's interdict is against the use of soap, the assertion of the free alkali in which, acting as a powerful irritant, sensibly retards recovery." The risk of any such occurrence is removed by using "Vinolia" Soap, which is a neutral, superfatted soap, containing above the exact amount of fat required for saponification, some free, stable, unsaponified cream.

The entire absence of excess of alkali, and the presence of the unsaponified cream, neutralises any deleterious action upon the skin, and secures emollient properties in the soap for toilet and medical purposes. Every other form of soap, it will be observed, draws the skin in a greater or less degree, removes its oil and softness, and leaves it in an unnatural state.

"Vinolia" Soap is unsurpassed, lathers abundantly, is perfumed with a rare exhilirant French rose of exquisite fragrance, and is antiseptic, bland, and emollient. It is the safest of soaps for an infant's skin—unchafed, it is unsurpassable for the toilet, nursery, and bath. It is *par excellence* the soap for the hair, and is most pleasant, grateful, and refreshing for patients to use, forming a great and happy contrast with the usual injurious saponaceous products. Used in shampooing, it does not whiten the hair, or dry and injure it; nor does it weaken the scalp.

"Vinolia" Soap is free from destruction of British gum, starch, gelatine, poisonous mineral, barytes, resin, silex, talc, and other like substances.

SUMMING UP.

"Vinolia" Soap is manufactured by an original, patented process, and differs from other soaps as follows:—

First, in that it contains an admixture of cream, *instead of an excess of alkali*, and is free from extraneous matters. This is a substantial scientific advance, and is noteworthy.

Secondly, in that it contains an emollient admixture to counteract the alkali set free when the soap is dissolved in water.

Thirdly, in that it is moulded by compression only, and not polished by subjecting it to the corrosive action of powerful alkalies in order to make it look better and wash worse.

Fourthly, in that the presence of the free cream acts satisfactorily on the skin.

"Vinolia" Soap is, beyond doubt, *a truly scientific soap*, and one those who prize the health of the skin should use.

BLONDEAU ET CIE.

THE SOPHISTICATION OF SCENTS.

SOMETHING OF INTEREST TO EVERY LADY.

Pure scents seldom so common, or so easily obtained, as is generally supposed. We are probably the largest consumers of the most delicate, costly scents, and, as everything we use is subjected to analysis and a most exhaustive examination (as with the polarimeter, &c.) we are in a position to speak with some authority on the question of Pure Scents. If sugar is abundant in transparent soaps, and bad fats in toilet soaps generally, price being no guarantee of quality, is it to be wondered at that ladies are daily paying high prices for scents and getting sophistications only? Time after time have we selected a charming sample of perfume, and when the bulk came in and to ensure it, because in some way or other it was not up to the standard. One would suppose that the large orders we are able to give would be a set against this kind of thing, but such is not the case. There is not a dollar of consequence, at home or abroad, who does not know that we have a corps of experts constantly employed in examining the scents we use, and yet how this and then that one sends us scents which he might know would be returned. The chemical knowledge of scents is none too extensive at best, but we have rarely known a scientific dealer in them; and it can hardly be said of this, that, or the other dealer, that everything coming from him is certain to be genuine. We do not mean to impugn the integrity of all who have to do with scents. Far from it. We do say, though, that they are very prone to make mistakes. So much for the initial difficulties with the distillers and their agents.

If, with all our experience, opportunities, and resources we are any day liable to have inferior scents supplied, what position must the ordinary perfumers in the market find themselves in who only trust to their noses to keep them straight? We recently purchased some well-known high-priced perfumes from West End retailers, and what we suspected was quite true—the little expensive bottles contained gross adulterations. But we do not suppose that the perfumer dreams of the outrageous imposition of which he and his customers are the victims.

As a matter of fact, competition has not done overmuch to improve the quality of the scents sold in the shops, the public generally wanting what is fairly cheap. Now, what is excellent in perfumery is not cheap, though any perfume can easily be made cheap by dilution and adulteration. All more had been willing to pay a fair price for scents, there would have been more efforts to supply what was genuine, pure, and delicate. The demand for the choicest articles has been so limited that a few old-fashioned makers have had it too much their own way.

It is considerations like the foregoing that have led us to place on the market a line of genuine perfumes which ladies may rely on as being what they are represented—pure, delicate, concentrated. Three of these are now out special. They are "Vinolia" Bouquet, Marequa, and Jequilla. Two of the others are ready, viz., White Heliotrope and Violet, and a dozen more will be out in the course of a week or two. The three first-named are enjoying much popular favour, as a welcome departure from the old-time scents, pleasing as they are.

As for the scents in "Vinolia" Soap, a bright, round, fruity odour is exhaled in using Floral "Vinolia" Soap, which is admirable for daily use (price 6d.). The Premier "Vinolia" Soap has a fresh, sweet smell (not too sweet), and is capital for the household (1s.). The Medicated "Vinolia" Soap is charged with cosmic balsams, and should be used for the bath (6d.). The Toilet contains Otto of Roses (10d.). The Vestal, of course, is supreme, and costs 2s. 6d. per tablet. The new Season's Otto of Roses is now being used and is certainly very nice; and while the recent advance in the cost of fats has caused some exceedingly poor toilet soaps to appear of late, "Vinolia" Soap is guaranteed to be quite up to its well-known high standard of excellence.

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BOYS' AND YOUTHS' UNDERCLOTHING.

KNICKER-BOCKERS	Merino Cream		
	Cashmere Merino		
	White or Oak Merino		
	Cashmere		
		Yards	Yards
VESTS AND PANTS	Unbleached Cotton	3/6	4/6
	Fleet Cotton	3/6	4/6
	White Merino	3/6	4/6
	Natural Cashmere Wool	3/6	4/6
	Lambswool	3/6	4/6

ALL GOODS CARRIAGE PAID TO ANY PART OF THE UNITED KINGDOM, AND IF NOT APPROVED, EXCHANGED OR THE MONEY RETURNED, WHICHEVER CUSTOMERS PREFER.

BOYS' NORFOLK SUITS.

BOYS' REEFERS.

GIRLS' SERGE REEFERS.

BOYS' SUFFOLK SUITS.

BOYS' ROYAL NAVY SERGE SUITS.

BOYS' BUCKINGHAM SUITS.

DEPARTMENTS FOR LADIES' BOOTS AND SHOES ARE OPEN AT EACH OF CHAS. BAKER AND Co.'S DEPOTS.

ETON JACKETS AND VESTS.

WHITE FLANNEL OUTFITS.

BOYS' DOUBLE-BREASTED RUGBY SUITS.

RUGBY SUITS

YOUTHS' TWEED SUITS.

Established 1864. CHAS. BAKER & CO.'S STORES, LIMITED. Incorporated 1889.

HEAD DEPOT & LETTER ORDER DEPARTMENT 271, 272, 273, & 274, HIGH HOLBORN,

WEST-END BRANCHES: 192 & 194, OXFORD STREET 137, 138, 139, AND 140, TOTTENHAM COURT ROAD,

The CITY BRANCH is at 82, Fleet Street until June 1 next, When it will be Transferred to 41 & 43, LUDGATE HILL,

COMPLETE PRICE LISTS FOR LADIES' AND GIRLS' BOOTS POST-FREE.

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